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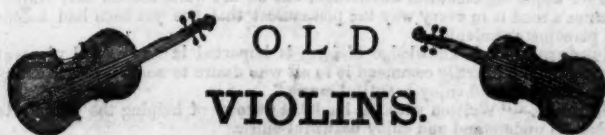
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ROYAL ALBERT HALL.—MR. KUHE begs to announce that he has arranged with Madame Christine Nilsson for two Farewell Concerts (positively her last appearances in England) on Thursday afternoon, May 31st, and Wednesday evening, June 20th, 1888. Further particulars in due course. The Morning Concert will commence at 3; the Evening at 8 o'clock. Boxes, £2 2s. to £5 5s.; Amphitheatre Stalls, 12s. 6d.; Arena, 10s. 6d.; Balcony, 7s. and 5s.; Orchestra, 3s.; Gallery, 2s. Tickets may be obtained at the Royal Albert Hall; of Chappell and Co., 53, New Bond Street, and 15, Poultry; Lacon and Ollier, 168, New Bond Street; Cramer and Co., 201, Regent Street; G. Bubb, 167, New Bond Street; Mitchell's Royal Library, 33, Old Bond Street; R. W. Ollivier, 38, Old Bond Street; Keith, Prowse and Co., 48, Cheapside, and 18, Grand Hotel Buildings, Charing Cross; A. Hays, 4, Royal Exchange Buildings, and 26, Old Bond Street; Stanley Lucas, Weber and Co., 84, New Bond Street; and at Austin's Ticket Office, St. James's Hall, 28, Piccadilly; N. Vert, 6, Cork Street, Burlington Gardens, W.

MR. AGUILAR'S performance of a THIRD SELECTION from his PIANOFORTE WORKS, at ST. JAMES'S HALL, MONDAY, May 14, at 3.30.—Programme: Overture in C; Tragedy: "Off the Coast"; Sonata in A minor, Allegro, Andante, Vivace; Chieristana; "Soon Told"; Sonata in E, Allegro, Andante Sostenuto, Allegro Scherzando; Summer Sounds; "I Arise from Dreams of Thee" (Transcription of E. Aguilar's setting); Etude Valsante; Souvenir Champêtre; Mazurke du Nord. Stalls, 5s.; balcony, 3s.; admission, 1s.—Stanley Lucas, Weber, and Co., 84, New Bond-street; Chappell and Co., 50 New Bond-street, and 15, Poultry; Hays, 26, Old Bond-street; Keith, Prowse, and Co., 48, Cheapside; at Austin's Ticket Office, St. James's Hall; and of Mr. Aguilar, 7, Weymouth-street, Portland-Place, W.

SARASATE CONCERTS. St. James's Hall.

SARASATE'S SECOND CONCERT, SATURDAY AFTER-

NOON, May 10, at three o'clock. Programme:—Poème Symphonique, "Les Préludes" (Liszt) (d'après Lamartine); Concerto for violin (Mackenzie); Symphonie Espagnole (Salo); Solo Violin, "Fantasie on Aïrs from Faust" (Sarasate); Overture, "Preciosa" (Weber.) Full Orchestra. Conductor, Mr. W. G. Cousins. The remaining concerts will take place on May 26, and June 2. Tickets, 10s. 6d., 5s., 3s., 2s., and 1s., at Austin's, St. James's Hall; and usual Agents.—N. Vert, 6, Cork-street, W.

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MISS MARGARET HOARE'S FIRST EVENING CONCERT,

STEINWAY HALL, MONDAY, May 14, at eight o'clock. Vocalists: Miss Margaret Hoare, Miss Hilda Wilson; Mr. William Shakespeare, Mr. Iyer M'Kay, and Mr. Bridson. Violin, Miss Kate Chaplin. Pianoforte, Miss Nellie Chaplin and Mr. E. J. Margetson. Conductors, Mr. Fountain Meen and Mr. Walter Fitton.—Tickets of the usual Agents, and of Miss Margaret Hoare, 127, Camden-road, N.W.

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C. H. HYLTON STEWART, M.A., Hon. Sec.

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Facts and Comments.

The English translation of the correspondence between Wagner and Liszt is now finished and in type, and the publication of the book may be looked forward to within a week or ten days. It will be in two volumes, and the translator has added a preface.

The first address of the new Principal of the Royal Academy of Music to the students, of which we print a large portion in another column, contains much that will be useful to young musicians. At the French Institute it is the duty of every new "immortal" to sketch the life and sing the praises of his immediate predecessor, and to that Academic precedent Mr. Mackenzie did ample justice by paying a most generous tribute to the late Sir George Macfarren, "to whom," he remarked, "the Royal Academy owes its present position and prosperity. As one of a line of distinguished men who have held the Principalship here, his name will be honoured, his memory will endure and be kept green so long as this Institution stands." All this and much more does credit to the heart of Mr. Mackenzie, but will, of course, not prevent him from making such reforms and alterations in his predecessor's system as he will think necessary.

The many friends of Madame Sembrich will learn with regret that her stay at San Remo has not been attended by the improvement in her health which had been hoped for, and consequently that the more immediate engagements for England, including two concerts announced to be given by her this summer, will have to be abandoned.

Mr. Ambrose Austin's impending benefit concert at St. James's Hall will be honoured by the presence of Her Royal Highness the Princess Christian.

We print in another column the final debate in the House of Lords on the Musical Copyright Bill—not on account of any special wisdom displayed by any of the "noble" and even less by any of the "learned" lords, than as a matter of curiosity. Music is generally treated with so much contempt by official England, that a debate of some length in the upper house of our legislature dealing with the divine art, deserves notice in a musical paper. Moreover, the result of that debate may be summed up in the words "All's well that ends well." In spite of the ridiculous objections of the Lord Chancellor and Lord Bramwell, the Bill passed through Committee, and will soon be the law of the land. "Harry Wall's" occupation will be gone, but he takes into private life the proud consciousness of having conspicuously figured in this discussion, and of having, in a manner, had two noble and learned lords for his mouthpieces.

A telegram was received in London on Monday announcing that the Etruria had safely arrived at New York on the morning of that day with Messrs. Lloyd and Vert on board. The dolphin whom we placed at the disposal of those gentlemen in case of need, was therefore not required. With regard to that musical fish, several letters by bewildered subscribers have reminded us of the story told by the late Mr. Davison, with great gusto, according to which Mr. Boosey, in the early days of the MUSICAL WORLD, said, imploringly, to the late John Oxenford, "Please remember that all our intellectual readers are on the free list." Our puzzled correspondents had evidently never heard of one of the most beautiful myths of antiquity. Let them consult their *Lemprière* where, under the heading "Arion," they will find that that famous singer being

on board ship with a great treasure gained by his art, excited the cupidity of the sailors, who threatened to throw him overboard. As a last favour, he asked that he might be allowed to sing once more before he died. Standing on the prow of the vessel, he accordingly struck his lyre, and poured forth his soul in song, after which he threw himself into the sea. But a dolphin having been attracted by the sound of his voice, took Arion on his back, and carried him safely home. Here, by the way, is a fine subject for a cantata.

"The project of establishing in Paris a third lyric theatre seems to be gradually assuming definite shape; and there is good reason to welcome it, considering the present state of musical affairs in France, as shown on the one hand by the low state to which grand opera has sunk, and on the other by the exile of the Opéra Comique. A lyrical theatre, under a management animated by a really artistic spirit, may be assured beforehand of success, and the time for such a theatre has fully arrived. In the interest of music in Paris, it may be hoped that its advent will not be delayed." Thus says our contemporary, *Le Ménestrel*, and coming from such a source these charges suggest reflections of a serious nature, and revive once more many vexed questions connected with State-subsidized theatres.

The discussion of such questions is by no means confined to France, and in the Italian press we read of bitter complaints against a system which, in its practical working, seems to tend rather to the filling of singers' pockets than to the spread of artistic culture. Views such as these have been emphasised by the action of Verona, Venice, and Rome herself in refusing or reducing the amounts previously granted.

AN important arrest was made on Sunday on board the Guion Royal Mail steamship Nevada, which had arrived in Queenstown harbour to embark passengers before proceeding to New York. A young musician named Charles Rowe, who had assumed another name, was discovered among the saloon passengers, with a young wife to whom he had been married only one week. Sergeant Harland, a Leeds detective, took him into custody on the charge of having fraudulently disposed of a number of valuable pianos which he had hired out, on the instalment system, from Mr. W. H. Waddington, piano warehouse, Leeds, to the amount of £400. Mr. Waddington had accompanied the detective for identification. The charge having been made known to the accused man, a painful scene ensued. The young wife sobbed and cried as her husband was being taken away by the detective officers to the steam tender in waiting alongside the ship, and she watched her husband being taken ashore to stand his trial for fraud while she was being conveyed to sea on board the liner for New York.

Mr. Hamish M'Cunn announces two orchestral concerts to be given in the studio of Mr. John Pettie, R.A., at St. John's Wood, on May 30th and June 27th. He will be supported by a band of forty performers selected from Mr. Manns's Crystal Palace orchestra, who, among other things, will give performances of several new works by the promising young Scottish composer. It is hoped that these concerts may turn out to have self-propagating attributes, and that the profits derived from this first experiment will be sufficient to secure a fund for establishing other similar concerts.

Messrs. Munton and Morris write from 95A, Queen Victoria Street:—"Our attention has been drawn to the *Times* of Tuesday, in which, after speaking of 'heavy' pecuniary loss suffered by all managers last year, it is intimated that there will be only one Italian Opera this season. Permit us to say

as to our client Signor Lago, who was lessee of Covent Garden for 1886-7 (and who was abroad when the house was taken this year), that we are unaware of any heavy pecuniary loss on his part, whatever may have been the case with others; and, let us add, that, so far from its being certain that Covent Garden will be the only opera this year, many recent and urgent communications have taken place with St. Petersburg, by letter and telegram, as to securing a London theatre for opera, either now or later, at which Signor Lago proposes to produce "Otello," and other novelties, with Masini, the tenor, who has achieved such popularity in the Russian capital, under our client's auspices." *Credat Judæas Apella.*

The *Athenæum* of this week, noting the very successful tour which the young Scottish pianist, Mr. Frederic Lamond, has just been making in Germany, reports that the German critics spoke "highly of his abilities, both as a pianist and a composer." This gives the reader no idea of how very enthusiastic the German critics were, and what an event it is in the annals of British music, for a British pianist to be placed by the official *Reichsanzeiger*, of Berlin, in the first rank of living performers, and to have a mighty future as a composer predicted for him. Considering that Germany is Chauvinistic to the core, especially in musical matters, and has long cherished the principle that no music can ever come out of England, the triumph of Mr. Lamond is all the greater. On his return to England, Mr. Lamond will give a very extensive series of recitals—forty concerts, it is said.

Miss Ethel Patey, the only daughter of Mr. and Madame Patey, and herself a painter of talent, is engaged to be married to Mr. Phillips, of Farningham.

A new publication, "Our Celebrities," will shortly be issued by Messrs. Swan, Sonnenschein & Co. It is intended to publish every month three large portraits, with biographical notices, from the pen of Dr. Louis Engel. The celebrities are not, as might be supposed, exclusively or chiefly of the musical kind, although it may be hoped that the worshippers of the divine art will receive their due share of attention.

Mr. McGuckin returned to town on Saturday, having crossed the "pond" in the Umbria. He looks as well and cheerful as ever, and is full of his American experiences—not all of them very pleasant, but all of them very interesting. Of the splendour with which such operas as "Lohengrin," Rubinstein's "Nero," and Goldmark's "Queen of Sheba," are got up on the other side, we have, he says, no notion in this country.

The inaugural ode written for the opening of the Glasgow Exhibition by Messrs. Robert Buchanan and Mackenzie, was performed on Monday in the presence of the Prince and Princess of Wales, the composer conducting.

The inaugural hymn composed for the opening of the Italian Exhibition by Signor Tito Mattei, has been dedicated, by permission, to the Prince of Naples. The work is written for soprano solo, chorus, and orchestra, and Madame Nordica will be the soloist.

The whole first part of the third concert of the Royal Amateur Orchestral Society was given up to Wagner's works, including that master's youthful symphony. Nikita sang "Elsa's Dream" in German, with admirable dramatic expression, and Mr. Bernard Lane essayed the air, "Dost thou not breathe?" from the same opera. A new Silver Wedding March, brilliantly scored by Mr. W. G. Cusins, closed a well-planned and enjoyable concert. Mr. George Mount was the conductor.

ROYAL ACADEMY OF MUSIC.

Mr. Mackenzie delivered his inaugural address as Principal of the Royal Academy of Music, on Saturday afternoon. After paying a warm tribute to the late Principal, and also to Mr. Walter Bache, Mr. Mackenzie spoke as follows:—

It was the habit of your late Principal to address you from time to time on general and special subjects in connection with your musical training. I intend to follow his example, so far as my more modest abilities in this line, one for which he was peculiarly fitted, will permit me to do. In one of his early addresses to the students I find the following remarks: "We come not here to learn a specialty—you to learn an instrument, you to learn to sing, you to learn to compose: we come here to learn music—we come here to study the several branches of one tree."

We have here, laid down very clearly in one tersely worded sentence, the lines upon which we ought to work; for while you each separately give your chief attention to certain studies of your choice for which nature has perhaps particularly gifted you, we must not forget that your interest in the art may not begin and end in them. What are technically called "second studies" are actually of very great importance. That musician is but poorly equipped who sets out on his career in the character of a "one-sided specialist." The vocalist's taste and feeling must be improved by an intimate knowledge of the instrumental works of the great masters; and, again, your instrumentalist is but half prepared for his work if he have not a knowledge of the glorious catalogue of compositions of which the human voice is the chief interpreter. The most prominent musicians of our day are just those whose interest in music is universal and extends to her every branch, those who sympathise with and appreciate all that is good in every class of musical literature. I would specially warn you against the cultivation of one particular school of composition, to the exclusion of others which undoubtedly have a just claim on your attention. I do not believe, though some would fain have us think it, that the present generation is more culpable in this respect than any former one. The means for the expression of opinion are more numerous, the intercourse between musicians of different nationalities is more easy, and consequently opinions are exchanged more frequently, but not with more warmth than was customary in the days of Gluck and Piccini. Our opportunity for hearing modern compositions are now so frequent, that the want of knowledge of the various schools of composition cannot be excused on any ground whatever. The days of the conductor who limits his influence to assisting the growth of one particular school of music are, I hope, numbered, and the musician whose narrow-mindedness causes him to persist in running in one groove must not hope to gain notice or win the esteem of his fellows. To the progress of the student such a narrowness of procedure is indeed highly detrimental. There is as much knowledge of the art of instrumentation to be gained from the perusal of the score of an opera by Mozart or Auber as from the study of a score of Beethoven or Berlioz, or of any of the great musical thinkers of our own day; and I would counsel you to seek the good which is undoubtedly to be found in the music of all schools, wherever they hail from, and to add to your general knowledge of the art by every possible means. Naturally we have in ourselves, and this especially in our riper years, certain predilections and tastes which cause us to draw nearer to some particular authors; but these tastes ought never to prevent us from giving proper attention to new music which may at first seem strange, unfamiliar, or even unsympathetic to us. It appears to me that the great charm of our art is that its modes of expression, depending as they do upon individualities, are practically inexhaustible, and hence of ever-varying but constant interest.

And now let me say a word or two with reference to your position as students in this Academy. The benefits you derive by virtue of your studying your future profession collectively cannot be over-estimated, and it is in your own power to make these advantages doubly valuable by cultivating that unanimity of aim, that love of *Alma Mater*, for which this place has always been celebrated. You may form friendships, artistic and social, which shall last throughout your lifetime—you have the oppor-

tunity of forming an opinion of the talents and judging of the work done by your fellow students at the concerts and fortnightly meetings. Each of you separately may assist the progress of others by sharing your knowledge of musical and general subjects. It is also in your hands that the future of this school is to a great extent placed, and I wish you to realise this to the full. When you leave us, to pursue your plans for your advancement in life, and to undertake the duties for which you are now preparing yourselves, you will each figure as a representative of the work done in this place. You cannot all, it is true, expect to be equally successful. Some will carry with them the tangible proofs of their superior excellence, some must be content to see the longed-for prize allotted to another. Many more will have to be satisfied with the knowledge that they have done their best. But all of you will, I hope, remember that the honour of the R.A.M. is in your hands, and that you must bear it bravely aloft in after years. I need hardly, I know, remind my colleagues here, who devote their energies to you, that the duties and obligations are mutual. It is their privilege to stamp their artistic impress upon you, as new coins to be issued from a Royal Mint. You will remember your professors in after years as the artists and men who gave you currency and prepared you for circulation; their responsibilities are, if possible, even greater than your own. I will go further. I speak as one of them, and may take it upon myself to answer for them. We hope that you will remember us in future days, not only as masters, but as friends, whose interest in you and your future work is lasting and permanent.

The arrangements for the carrying on of your studies here have occupied the attention of many eminent musicians in the past, and have been systematically built up and gradually perfected during a long period of years. To those men, notably to the late Sir George Macfarren, we owe the present efficient working state and power of the machinery here; and it seems to me that we should be paying but a poor tribute to their memories were we not to follow the example which they have set, were we to look upon their work with careless acceptance, and were we to neglect to carry it on in the same spirit in which they themselves laboured. There is no such thing as standing still. The progress of music is rapid, and we must not only keep pace with the onward movement, but place ourselves, so to speak, in the front, and endeavour to be the very leaders of its march. There is now, and I am glad to say it, more than one sister institution working in company with us in the same field; and the flourishing condition in which we see them is a proof—if any such be required—that music has at last obtained her recognised and honoured place among the arts in this country. Let us share the work with these sister institutions in that spirit of amicable emulation which aids the rise and strengthens the position of every art or science. The moulds in which we were originally cast may differ in form, shape, and size; our methods of carrying on our work may invite comparison; but we know that contrast is a strongly desirable element in music. Its absence deliberately invokes that evil spirit who sits on the throne of the Kingdom of Boredom, and whose name is Dulness. The goal is reached all the quicker when the competitors are skilful, strong, and numerous, and the great end will be attained all the sooner if we keep in mind one of the first doctrines of harmony—that the so-called common chord is the most satisfactory and perfect of them all.

(To be continued.)

THE COPYRIGHT (MUSICAL COMPOSITIONS) BILL.

The House of Lords went into Committee upon this Bill on Friday, last week.

On Clause 1 (provision as to damage),

Lord Bramwell moved to omit the clause which proposed to alter the laws relating to dramatic literary property by limiting the penalty or damages to be awarded upon any action or proceedings in respect of an unauthorised representation of any musical composition to such sum less than 40s. as should in the discretion of the Court be reasonable. By the law as it stood at present if a man composed a song he had the exclusive right of representation as regarded it. That was a right which

the composer should sell and which was frequently sold for hard cash. This Bill proposed to take away that existing right from those who had composed songs, or from those who had purchased the right of representation, and—let there be no mistake about it—the Bill proposed to that without giving any compensation whatever to the persons so to be deprived of their rights. He challenged the noble and learned lord the late Lord Chancellor to deny the truth of that statement. The noble and learned lord had read the names of a number of distinguished persons—his own among them not being the least distinguished—who recommended the alteration in the law which the Bill proposed to effect, and the noble and learned lord asked whether anyone would suppose that such distinguished persons would recommend such an attack as this clause was described to be upon property being made. For his own part he should not have supposed that the noble and learned lord himself would have recommended such an attack as this being made upon property, but the fact was that the noble and learned lord and the other distinguished persons had done so, and therefore there was no supposition about the matter, because it was a fact. It was not the seriousness of the attack upon property that he complained of—it was the precedent which it was now proposed to make which might by-and-bye be relied upon as a ground for more serious attacks upon property. He did not know that a paltry piece of spoliation ought not to be equally resisted with a more substantial one. If a man picked his pocket of a pocket handkerchief he was a low thief, but he ought to be punished as well as the man who effected a more substantial robbery. Then there was his noble—he would not say his learned—friend, because a man appeared to cease to be a lawyer when he became a statesman ("Hear, hear," and laughter), the Colonial Secretary, whose proposals savoured more of the statesman than of the lawyer. His noble friend was very fond of popularity, which was more likely to be gained by supporting this Bill than in opposing it. His noble friend had referred to the case of a Mr. Wall, who, he said, had charged a dear little girl of 13 years of age £2 for singing a copyright song at a concert for charitable purposes. ("Hear, hear," and laughter.)

Lord Knutsford said that he had not made the statement, which had been made by another noble and—probably the noble and learned lord opposite would admit—learned lord. ("Hear, hear," and laughter.)

The Earl of Onslow said that he had made the statement the noble and learned lord referred to. ("Hear, hear," and laughter.)

Lord Bramwell remarked that he would finish with the noble and learned lord the Secretary for the Colonies before he proceeded to anything else. The noble and learned lord said that Sir A. Sullivan and Messrs. Boosey approved of this clause. No one could speak without respect of Sir A. Sullivan, but he would venture to say that Sir A. Sullivan approved of this measure because he knew nothing about it. ("Hear, hear," and laughter.) Messrs. Boosey were very respectable people, but they did not oppose this clause because they were musical publishers, and the more songs were sung the more copies of them they sold. Doubtless Messrs. Boosey, therefore, would sooner pay a person £2 for singing a song than charge him £2 for his singing. The evidence of Messrs. Boosey, therefore, respectable though they no doubt were, was worthless as regarded the present matter. He challenged the noble lord the Secretary for the Colonies to deny that this clause proposed to take away a right without giving any compensation for it. With regard to the dear little girl of 13 who sung a song for charity, it was a question whether she had sung for charity or for the pleasure of hearing her own voice, or to contribute to the pleasure of her parents and friends, which had, no doubt, much more to do with the matter than charitable motives. Still, if he had been the proprietor of the song and he had been told that it had been sung for charity, he was not at all sure that he should have asked for the £2. He said that he was not at all sure that he should have done so advisedly, because if a man permitted his songs to be sung for charity without demanding payment, he might part with all the value of his property. On the other hand, however, if he had been the father of this dear

little girl, and he had heard that a demand had been made for the payment of this £2, he should have paid what, after all, was only a just debt. The noble and learned earl near him seemed to approve of the Bill, and as he had challenged others, he challenged the noble and learned earl to deny that this clause proposed to take away a right without any compensation being given in respect of it. This was not a question of alteration of procedure alone, it was taking away a substantial right. No doubt it was a small matter, but a bad precedent was established by the Bill, and would be applied in other cases. He should not deal with the provisions of the Bill in detail, but he would submit to their lordships that the Bill took away a right without pretending to give an equivalent for it, and he would challenge the noble and learned lord the late Lord Chancellor, the noble lord the Secretary for the Colonies, or the noble and learned earl beside him to contradict the description he had given of the measure.

The Earl of Selborne observed that as the noble and learned lord had good-humoredly challenged him to reply, he would state shortly the reasons which induced him to disagree with his noble and learned friend on this matter. In saying that a right of property was taken away without an equivalent being given, what did his noble and learned friend mean by "a right of property"? What he called a "right of property" was clearly the claim given by the statute to any person proceeding for the infringement of a song to *minimum* damages of 40s. If that were what the noble and learned lord called a "right of property," it was a very peculiar description to apply to a mere regulation by Parliament interfering with the legitimate function of a jury to assess damages that the *minimum* damages for the infringement of the Act should be 40s.

Lord Herschell expressed his concurrence with the views of the noble and learned earl. His noble and learned friend had observed that neither Sir A. Sullivan nor Mr. Boosey knew anything about this question. In this case those who wrote the music, those who wrote the words, and those who dealt in both agreed in seeing nothing to object to in this Bill. Only one solitary individual objected. In his opinion, this Bill did not take away any right of property. The right of property given by the statute was the right of exclusive representation of the song—that no person was to be at liberty with impunity to perform it. But not every remedy given by the statute was part of the right of property. This Bill did not take away the right to sue for infringement of copyright, it only abolished the right to *minimum* damages and left the whole question of damages to the decision of the court. Was the Legislature, because it had once fixed a *minimum* of damages, to be bound for all time to continue that measure of damages? Was the Legislature bound to hold to that measure of damages when it was shown that it worked injustice, and that the best course was to leave the measure of damages to the tribunal? He believed that this Bill took away no right of property.

The Lord Chancellor agreed that there was some slight doubt whether they were not confusing things with words. What was called a right of property no doubt was incapable of exact definition, and yet everybody well knew what it meant. One incident of a right of property was that its possessor could enforce it and thus make it of some value to himself. The particular thing with which their lordships were dealing was the right of exclusive representation, and it was to be observed that that right which was sought to be fenced round by the Legislature was the right of representation on each particular occasion. The general right of copyright or the right to multiply copies was sufficiently protected by law already. But doubtless the Legislature in passing the Act which it was now sought to repeal foresaw that it would probably be impossible for a person to give evidence applicable to the particular injury done to him on a particular occasion. The right with which they were now dealing was the right of single representation, and a jury would probably say they could not assess the damage done in respect of each representation. The Legislature, in order to get rid of that difficulty, thought it right to fix the *minimum* amount of damages in order to prevent these representations being made without the sanction of the author. As it was competent for the Legislature to pass that Act so they might now amend it, but he thought it desir-

able that those who insisted on the alteration should show their lordships why the owners of this kind of property should be left without protection. He would suggest that the judge should have a discretion in awarding costs, and that the amount of the penalty should remain as at present. Deep as was his respect for the Commission he must vote for the noble and learned lord if he brought this matter to a division.

Earl Granville remarked that the lawyers did not all give them the same advice, and therefore he should prefer to look at this question from the point of view of a common jurymen. If, as the noble and learned lord said, the Judge would be able to assess the amount of costs, he did not see why the jury should not be able to assess the amount of damages.

The Earl of Onslow pointed out that in the evidence given before the Commission it was stated by a music publisher, who was well qualified to judge, that he did not believe any living composer had derived sixpence profit from the performance of his songs. That was the kind of property which the noble lord said would be taken away by this Bill—property which had never been worth sixpence to its owner. The way in which the cumulative penalty worked this great hardship was best illustrated by the evidence of another music publisher. An agent said, "I understand that you have purchased the copyright of a song." It was not a classical production, but the song was popular. It was called "Tommy make room for your uncle." (Laughter.) The agent went on to say, "Do not attempt to recover penalties for one or two performances, but wait till the pantomimes are in full swing, and you will then have an opportunity to recover numerous penalties and to put £200 into your pocket." The object of the Bill was to prevent such an abuse as that.—The clause was then agreed to. The other clauses were also agreed to, and the Bill passed through Committee.

Reviews.

VOCAL MUSIC.

There are some interesting features in five songs by Charles C. Bethune (Reid Bros.), in the case of three of which—"Memory" (words by Christina Rossetti), "I would not know," "O love whose life to me most dear"—the composer appears to have aimed not so much at melodic symmetry, as at an appropriate and declamatory rendering of the always good verses he has chosen. This he has done cleverly, and in several instances with excellent effect; but he must not be disappointed if appreciation of these songs is restricted to singers with a taste for something rather out of the common. Of the remaining two—"Singing in the Hawthorn," and "En passant"—the first is the best. Both are short and strophic in character, but the melodies are of but moderate interest, and the composer is not so successful in his endeavour to write in a sprightly vein. "Proud Maisie" (Stanley Lucas and Co.), is a musicianly and effective setting of Sir Walter Scott's verses by Moir Clark, who shows both in the voice part and in the admirably harmonised accompaniments, that he has managed to extract veritable inspiration from the weird ditty of Madge Wildfire. "The Lark," by Jessie Batterill (same publishers), is more conventional in character, but rather above the ordinary drawing-room song. Of two settings of words by Burns, by J. Jaques Haakman, "Sae iar awa'" and "A rosebud by my early walk" (Charles Woolhouse) both are well written, but the first claims preference as regards originality. Here the peculiar close of each verse upon the tonic minor seventh, not resolved in the accompaniment until the voice part has ceased, gives really admirable expression to the words "far awa'." The same publishers send "Twilight visions," a musicianly song by Herbert F. Sharpe, and "The Magyars' Home," a song of some character with a rhythmical swing in it, by G. Saint George. Vocalists in search of a really bright nautical ditty will find it in "The Union Jack," by A. W. Constantine (Wm. Dunkley). "What matters it how we die?" the cheerful title of a song by U. R. Jones (London Music Publishing Company), propounds a question of so entirely personal and delicate a nature, that we are inclined to doubt its convivial effect when warbled in a drawing-room to music of a commonplace, mock-sentimental type. On the

whole, however, the character of songs lately sent to us shows, with some exceptions, a distinct advance upon those of former seasons.

Correspondence.

THE THIN END OF THE WEDGE.

To the Editor of THE MUSICAL WORLD.

SIR.—As a concert-goer of many years' standing, able and willing to pay for such musical entertainment as suits my taste, but not rich enough to scan with indifference the prices of admission announced in preliminary bills, I have had an opportunity of watching, with mingled feelings, the whole process of getting in a wedge, from the careful insertion of its thin edge to the final blow by which it is driven home. Many besides myself can call to mind the halcyon time when a neatly-printed programme, handed to you civilly and gratis at the door of the concert-room, gave all the information necessary for following the course of a performance. Presently some enemy to amateurs of limited means invented the book of words and analytical programme, and the latter, as a means of extending musical culture and increasing the enjoyment of the high-class chamber-concerts at which, I believe, they were first introduced, was, it must be acknowledged, fairly worth the extra sixpence charged for it in that instance. But little did persons in my position, who hailed its advent with contentment, dream that this was the thin end of the wedge—the first step in an ingenious contrivance for practically raising the price of each seat by sixpence, or, in latter days, more generally a shilling. In many cases, the "analysis" is now conspicuous by its absence, and you are offered for a shilling—that is, for a sum sufficient to pay for a complete novel by Sir Walter Scott, or a railway "dreadful," or a visit to the panorama, or numberless other small luxuries—a trumpery selection of doggerel verses that have served to inspire the genius of various popular song-writers of the day. We are all familiar by this time with the disgusted look of the attendant, generally laden with a pile of green books, when asked for a simple programme. Either they are "all gone" before the room is a quarter filled, or they were never printed; and recent observations confirm me in the impression that there is a deliberate plot among concert-givers to withdraw the programme altogether, and replace it by their precious book, thus compelling us to pay more money merely to be informed what it is we have already paid for. I think the time has come when all musical amateurs, including those to whom the money question is of little or no consequence, should, on public grounds, make a firm stand against this monstrous imposition; and in this they will be heartily joined by, Sir, your most obedient servant,

ANNUITANT.

ST. ANDREWS UNIVERSITY AND MUSICAL DEGREES.

To the Editor of THE MUSICAL WORLD.

SUR,—A fine stoor ye've been alloowin' that callant o' the name o' Greig tae raise anent the degree o' Mus. Doc. whilk we in the plenitude o' wisdum ha'e seen fit tae confer upon divers suitable receipients! He uphauks that we've nae faculty o' music, does he? I mak bauld tae tell 'um that oor musical faculties are maybe as guid's his ain, altho' he craws sae crouse owre some exeminashuns that he's passed. An' tae think that he wants a professor o' music to be foisted on the Senate! Does he mean himsel'? My certie, Na! We'd sing the "Deil among the tailors" first. He'd be wantin' a professor o' dancin' next tae help 'um oot wi't. *We're a' professors o' music here*, for, when we haud sweet cooncil owre oor wee bit drappie in Luckie Auld's change-hoose (a maist respecktable place—chairges strictly mooderate), no' a man o' us but what's ready wi' his sang. Gi'e us a chiel that'll sing or play the "Auld Scotch sangs," an' we'll mak' a Mus. Doc. o' 'um, if we conseeder sic dispensation o' oor favour tae be for the guid o' the hoose, for—quietly, in yer lug—we're gey hard up an' far frae hame. Ye'll maybe look in yersel, when ye come north.—I am, sur, your obedient servant tae command,
SANDERS SANDERSON,
Doctor o' Diveenity, Airts, an' Maidcin, St. Andrews,
May 7th, 1888. Fife, N.B.

The Organ World.

ORGAN RECITAL PLAYING.

XIV.

In passing from a very imperfect consideration of Bach's organ music, a strong feeling of reluctance at leaving so large a subject after such insufficient treatment is somewhat moderated by the hope that time and opportunity will presently permit a more lengthy and separate consideration of that great master's work as a writer for the instrument.

Another great figure of the first half of the eighteenth century, Handel, claims attention in connection with organ recital playing. Though one might hesitate about assigning to Handel the honour of the invention of the suite for organ and orchestra, or organ concerto, he undoubtedly first secured lasting popularity for that form. There are distinct differences with regard to the conditions under which the two contrapuntal giants of the epoch now being spoken of, laboured as writers of organ music. These differences were in their nature as men even more than as artists, in the instruments they had to deal with, and in the opportunities for the employment and display of their talents and skill as organists. Bach's thoughtful, studious, and retiring nature led him to devote his energies and life to music from a strictly artistic point of sight. Handel was more business-like in his views of art work; indeed his well-defined shrewdness, self-respect, and commercial views of the possibility of his career were developed with a keenness which, in the case of a man of less-powerful mind and gifted with a smaller sense of personal control, would have taken the form of a pronounced selfishness. He rarely forgot himself or his own interest; and, despite his genius, he had in all his work "a keen eye for the main chance," an anxiety for popularity which almost amounted to an insatiable greed. Thus we find no display music he wrote so cunningly devised for the elevation of personality as the music he wrote for his own performance, and his desire for individual presentation is further evidenced by the selection of occasions for the presentation of his organ concertos. Even in these days of advertising and self-aggrandisement, the figure of a man who, in addition to assuming the direction of one of his works, claims the attention of his audience between parts to a display of his skill as performer of another of his own compositions, would be regarded as "a rather steep" exhibition of personality, to quote a familiar Americanism. But, not to be too severe upon Handel's methods of making himself felt, it must be remembered that he was practising in a then somewhat unsympathetic art atmosphere, that he had enemies to conquer, and even his friends had to be pleased, and he would probably entertain, to some extent, the foreigner's traditional belief, that "England was a happy hunting ground," in which securing a good bag was a matter ranking nearly level in importance with the cultivation of art—a view of life shared by a good many Englishmen, though very different to that entertained by the stay-at-home Bach. And truly we are all thankful that Handel did labour so diligently and did make such use of his opportunities as to leave us such treasures of bright, yet solid, music as the concertos for the organ, in several sets; and it is not to be forgotten that he wrote largely and effectively for the orchestra in various other suite and concerto forms. Handel's organ concertos were, in short, intended not only to be such good music as would be worthy of their illustrious composer, but to be essentially popular music, and as such they will ever remain fresh and attractive. The brightness and vigour, beauty and science to be found in Handel's organ concertos are to be wondered at when we remember the limited orchestra employed, and, above all, the poverty-stricken organs upon which they were originally played. These instruments—such as were found in the theatres sometimes erected temporarily for the oratorio seasons,

concert rooms, and public gardens of the day—consisted of two manuals, perhaps sometimes only one manual, a limited great organ, and probably a small fiddle G swell, with toe-pedals merely coupling to the keys. Handel only once writes a separate part for the pedals, a ground bass in the first concerto third set; a part covering the compass of an octave and a fourth, from F to the upper B flat. It should, however, be borne in mind that these concertos were published as for harpsichord and organ, consequently the string keyboard instrument might be kept in view in their construction; and it seems evident that the organ part was regarded as a somewhat free performance, with much left to the judgment of the player.

As regards the opportunities provided for their public performance, there was a wide difference between the select, thoughtful lovers of the organ Bach played before from time to time, assembled in large, lofty churches, and the miscellaneous crowd of concert-goers, enjoying free liberty to applaud or condemn, and doubtless often very indifferent regarding the instrument they had to listen to so long as the music pleased them, forming Handel's audiences. And it may be well to remember that Bach wrote for comparatively large and generally fairly complete organs; whilst Handel had small, incomplete, and it may be often indifferent instruments to deal with, the tones of which had to be strengthened, and the limited effects of which had to be ingeniously eked out by the use of the orchestra. Of course, the best rendering of Handel's concertos is, and always will be, that which employs the orchestra, and a small organ and limited orchestra—the original score depended chiefly upon the strings with oboes and bassoons, parts for other wood wind, trumpets, horns and drums have been added to a few concertos by modern hands, and are still in MS.—will produce excellent effect in these fine and spirited works. They deserve indeed to be heard much more frequently with organ and orchestra. To the general body of organ players, Handel's concertos must be used for recital purposes solo fashion, pure and simple; and in this way they are capable of being the medium of great and varied organic effects, and of still delighting listeners, whether learned or unlearned in the musical art.

E. H. TURPIN.

STORY OF THE OLD ORGAN IN THE CATHEDRAL "BEATÆ MARIE VIRGINIS," IN WOLFEN- BUTTEL.

II.

Written from information in existing documents by SELMAR MULLER, and translated by F. E. T.

Although the memoranda written inside the organ are very brief, they tell us what we principally wish to know, the names of the builders who repaired and enlarged the instrument.

The condition of the organ, which made renovation necessary after a period of only eighteen years, was, probably, in consequence of the dust caused by the completion of the interior of the church. The builder of the organ, according to the notice written inside it, was Gottfried Fritzen, of Dresden. The name is evidently mis-spelt, and should be "Fritsche." There was, at this period, a celebrated organ-builder, named Gottfried Fritsche, living in Dresden, who supplied organs in 1614 for the Castle Church, Dresden. In 1616 for Trinity Church, Sondershausen, and in 1629 for the Maria Magdalena Church, Hamburg. The authorities, wishing to put only the best of work in the new church, would naturally apply to the most celebrated organ-builder of his day. We should have been left in ignorance on two very important points in every organ—the specification and cost—had it not been for the accidental discovery, inside a document treating of the sculpture, gilding and painting in the church, of two papers giving a full explanation of matters

connected with the organ. One of these documents is an undated specification drawn up in the form of a contract with the organ-builder, Fritsche, to be completed in 1620. This specification belongs to the same period, or about a year earlier, for as we already know, a large organ was under consideration in 1619. The signature is that of Michael Praetorius, court organist at Wolfenbüttel, one of the most learned and celebrated musicians and composers of his time, who died on February 15th, 1621. In such an important matter as the construction of an organ worthy of the new large church, those in authority did well to take the distinguished church composer and organist into their councils.

Specification of the large organ at Wolfenbüttel.

- | | |
|--|-------------------------------------|
| I. GREAT. | |
| 1. Principal | 6. Little Quintadena of 4 feet tone |
| 2. Gedackt Subbass | 7. Quinta, 3 feet |
| 3. Subbass to use with pedal alone | 8. Octave, 2 feet |
| 4. Spitzflot or Nighthorn | 9. Mixture, 5 ranks |
| 5. Octave Sharp, 4 feet | 10. Loud Trumpet, 8 feet |
| | 11. Sesquialtra |
| II. SWELL. | |
| 1. Quintadena of 8 feet tone | 5. Subflölein or Schweigell, 1 foot |
| 2. Blockflute of 4 feet tone | 6. Double Zimbel |
| 3. Little Blockflute, 2 feet | 7. Single Regal of wood, 4 feet |
| 4. Quinterz, 1½ feet | |
| III. CHOIR. | |
| 1. Principal, 8 feet | 6. Quinta, 1½ feet |
| 2. Quintadena, 16 feet | 7. Zimbel, doubled |
| 3. Spitz-gedackt, 4 feet | 8. Dulciana, 16 feet |
| 4. Octave sharp, 4 feet | 9. Oblique flute, 4 feet |
| 5. Octave, 2 feet | 10. Country Fife of 8 feet tone |
| PEDAL ORGAN. | |
| 1. Principal Bass, 16 feet | 5. Country Fife |
| 2. Contra Posaune of wood, 16 feet | 6. Lieblich Bass of wood, 8 feet |
| 3. Trumpet, 8 feet | 7. Vogellgesankt |
| 4. Singing Cornet | |
| Coupler to the Great and Swell. | |
| Coupler to Pedal and Choir. | |
| Tremulant in Swell. | |
| Tremulant in Choir. | |
| Number of kettledrums to use for drum effects. | |
| Ventils to Choir, Swell, and a signal to the blower. | |

(To be continued.)

ORGAN-BLOWING BY ELECTRICITY.

A new departure has been made at St. John's Church, Taunton, where the first successful attempt has been made to solve the problem of organ-blowing by electricity. The organ has 36 stops, and the blowing is so quietly effected—without the vibration which even the steadiest manual blowing imparts, and without the tension on the bellows which blowing by gas engine involves—that the pleasure of playing upon so excellent an instrument is greatly enhanced. The organist has at any time simply to take his seat at the manuals, and turning on a switch—as he would turn on a water tap—can commence playing at once. This switch brings the whole arrangement under his complete control; it is affixed to the front of the organ just above the stops on the right hand of the manuals, and communicates through a series of carbons—which bring the current to a very low intensity, and render the appliances perfectly safe to handle—with the motor in the tower, some 45 ft. above. This motor is of nominally half-horse power, but will develop about double that power; it weighs 42 lb., and occupies about ten square inches of space; the armatures change the polarity of the electro-magnets surrounding them, and thus cause the revolutions of a wheel about 3 in. in diameter—about 1,600 revolutions per minute being attainable. The motor was supplied and the electric connections made by the Electric Lighting Company, under the superintendence of the electrician-in-charge, Mr.

Hooker, and it is worked by 30 large-sized accumulators at the central depôt, rather more than a quarter of a mile distant. The motor and machinery attached thereto are suspended on beams built into the tower, so as to avoid the possibility of any vibration. The small wheel of the motor is attached by a half-inch rope to a fly-wheel 4 ft. in diameter, an ingenious arrangement by a weighted pulley compensating for changes in the temperature. This portion of the work has been carried out by Messrs. Allen, engineers, Taunton, and the remainder by Mr. Minns, organ builder, Taunton, who has taken special care to isolate by felt and other materials all the work. The fly-wheel operates a double feeder, four feet by two feet, which when working at full speed will make 90 strokes and deliver about a million cubic inches of air per minute; close by is a reservoir with powerful concussion bellows, and this communicates by means of a trunk 40 feet long and 22 inches by 5 inches with the large wind chest of the organ; this trunk is carefully insulated, and ends in a small chamber with a roller valve, acting automatically, which prevents too great a pressure of wind being forced into the wind chest. As soon as the wind chest is full, the current is broken by an automatic switch and the motor stops, but when the reservoir has lost about an inch of its distension the switch again completes the current and a few revolutions of the motor restore the equilibrium—a piece of asbestos preserves the wood-work from injury by the flash arising from the breaking of the current. The organist is provided with two switches, one of which is of low intensity and allows a sufficient current for ordinary service playing, while the second supplies the additional power necessary in case of a prolonged loud voluntary. The new application is in every way a most gratifying success.

REVIEWS.

An Explanation of the Organ Stops. Carl Locher, translated by Agnes Schanenbergh (Kegan Paul, Trench, and Co., 1, Paternoster-row.) Though set out in dictionary form, this is the most comprehensive and complete book of its kind. The author, who is organist at Berne, tells us in his preface that his work originally formed a course of lectures to organists, and was printed by request of a committee of teachers. During a practice of 25 years he has carefully studied his subject. He had sympathetic help from eminent friends, and the work is dedicated to Professor Helmholtz. The information about the various stops is remarkably complete both as regards acoustical and tone-colour distinctions. Numerous illustrations adorn the work, and aid the lucid explanations of the author. Originally based upon Continental significations, perhaps a little more might be said here and there by way of making these more applicable to English equivalent terms, and a wider justice might have been dealt out to our many distinguished organ-builders in cases in which names and specimen organs are mentioned. The many and varied subjects are, however, admirably treated, and the book well deserves a wide and extensive circulation. It is admirably got up, and most clearly printed.

The Organist's Quarterly Journal, edited by Dr. W. Spark (Novello and Co.). Part 78, for April, contains a "Descriptive Fantasia, In Memoriam" Sir G. A. Macfarren, by the editor; an excellent, though now and again slightly dry "Fantasia" in A, by Otto Thomas, of Dresden, a work organists will enjoy, however; and an "Andante con Moto" in G, by Mr. Blakeley, a simple, taking piece in Rondo form, with the various presentations varied in telling fashion, and in such manner as to well display sundry ear-tickling stops.

Fantasia per Organo, F. Capocci (Weakes and Co., Hanover Square, W.). An important and highly effective work of considerable length, composed for the inauguration of the two new organs at St. John Lateran, Rome. The Fantasia opens with a stately movement, including an episode of interest in the minor mode. A beautiful and expressive Andante in A flat well displays the softer combinations. A return to the original tonic major C, with two well-defined subjects and much interesting detail shaped into a striking movement, closing with the full organ, completes one of the composer's best pieces and a work sure to enjoy an extensive popularity.

ST. PAUL'S.

The fifteenth annual festival of the London Church Choirs Association was held on April 26 in St. Paul's Cathedral, in the presence of a congregation of nearly 10,000 persons. About 800 choristers took part in the affair, including volunteers not only from the various London churches, but also from Friern Barnet, Leyton, Deptford, Highgate, and elsewhere in the outskirts, and a contingent from the Church Choir established at the Royal Small Arms Factory, Enfield. Since last year a notable and much-needed improvement is observable. Trumpets and trombones were used. Mr. Eaton Fanning's Evening Service in C, and Dr. Stainer's anthem, "Lord, Thou art God," were the chief musical features of the service. It should be added that the prayers were intoned by the Rev. W. Russell, Succentor of St. Paul's; that the lessons were read by the Rev. E. Collett, of St. Botolph, Bishopsgate, and by the Rev. W. D. Fanshawe, chaplain to the Bishop of London; and that the sermon was preached by the Bishop of Marlborough. Dr. Stainer's gifted pupil Mr. Hodge played the organ, and Dr. G. C. Martin conducted.

TUBULAR PNEUMATIC ACTION.

To the Editor of THE ORGAN WORLD.

SIR,—There is, I believe, a common feeling among those organists who have the pleasure of presiding over such instruments as require the above action, that the advantage of a light touch is almost practically annulled by the unclear effect produced by the same means which, with a tracker action, would be considered perfectly clean; the difficulty arises from the fact that so soon as the key is depressed even to a tenth or a twelfth of an inch in some cases, the motor is at work and the pallet fully opens the pipes, then speaking immediately with their full supply of wind, and continue to do so till the key has fully recovered itself, and is in its original position, so that in playing a series of chordy passages, as in Hesse's Toccata in A flat, where the fingers are nearly all employed at once, or very florid passages, as Bach's Toccata in C, it is extremely difficult to play them without an amount of blurring even by a good player, which ought not to exist. The difficulty has, I consider, been overcome by the new system quite recently invented by Mr. E. H. Luggate, at his factory, Marylebone Road, which, without giving details, which are extremely ingenious, I may strictly state, causes the pipes to speak as usual (a little less readily, perhaps, than under the old system; they can, however, be regulated by the builder), but they cease to do so after the key has returned to more than $\frac{1}{4}$ or $\frac{1}{8}$ of its total depression, by which means it will be seen that a remarkably brilliant effect may be produced with care, and at the same time legato effects, so dear to organists, will not be impaired, so that when the system is completely carried out it should prove a great boon to those organists who are frequently called upon to give recitals and play music of a very florid nature on large organs.

Although this system is in its infancy as regards its practical application, its efficacy can be established by the result on the one experiment at Bishop and Sons' factory, above-mentioned. This has also been applied for the first time to the pedal organ at St. Peter's, Battersea, with remarkable effects. True it is that the acoustical properties of the church are extremely good; but the quick pedal passages and shakes, so perfectly clear and distinct on the organ, prove, in my humble opinion, that a new era in "action" has been opened to us, and that the difficulties of the old (and I may still venture to call it so) pneumatic are dispensed with, and the problem of how to get the tubular pneumatic to cease "speaking even by a glance," as I heard a well-known doctor once say, has been solved, and should this gain general approval (and it bids fair to do so) it will prove to be a boon to organists of all classes, whose thanks will be due to the inventor, Mr. E. H. Luggate.—I am, dear sir, faithfully yours,

C. EDGAR PETTMAN, A.C.O.,
Organist and Director of the Choirs St. Mary's,
Kilburn, and St. Andrew's, Kensington.

SPECIFICATION.

GLASGOW.

On April 26th, Mons. August Wiegand inaugurated the new organ in the Macleod Parish Church.

The following is the specification prepared by the late Nathaniel J. Holmes, Esq. The instrument was constructed by M. Chas. Anneesslus, Grammont.

GREAT ORGAN—Compass CC to C in alt.; 61 notes (5 octaves).

ft. pipes.	ft. pipes
Bourdon (wood and metal) 16 61	Grave Mixture, 12th and 15th (metal) ... 2 122
Open Diapason (metal) ... 8 61	Trumpet (metal) ... 8 61
Viola (metal) ... 8 61	Clarinet, free reeds (metal) 8 61
Hohl Flote (wood and metal) 8 61	Mixture, 3 ranks (metal) ... 183
Dulciana (metal) ... 8 61	Clarion (metal) ... 4 61
Principal (metal) ... 4 61	
Harmonic Flute (metal) ... 4 61	
	915

SWELL ORGAN—CC to C in alt.

ft. pipes.	ft. pipes
Bourdon (wood and metal) 16 61	Harmonic Piccolo (metal) 2 61
Geigen Diapason (wood and metal) ... 8 61	Sharp Mixture, 3 ranks, (metal) ... 183
Rohr Gedackt (wood and metal) ... 8 61	Horn (metal) ... 8 61
Viole de Gambe (metal) ... 8 61	Oboe (metal) ... 8 61
Voix Celestes, ten C (metal) 8 49	
Geigen Principal (metal) 4 61	
	720

PEDAL ORGAN—CCC to F; 30 notes.

ft. pipes.	ft. pipes
Open Diapason (wood) .. 16	Grosse Quint (wood and metal) ... 10 108
Bourdon (wood and metal) 16	Tuba (metal) ... 8
Octave Bass (wood and metal) ... 8	Tubason (metal) ... 16
	102

COUPLERS AND ACCESSORIES.

Great to Pedals. Swell Octave on itself.
Swell to Pedals. Tremulant to Swell.
Swell to Great. Swell Pedal.

Three Composition Pedals to Great Manual.

Three Composition Pedals to Swell Manual.

Pneumatic Action to Swell Clavier.

Case: Oak, carved and moulded. Front pipes: Burnished tin.
Interior pipes: Spotted metal. Pedals: Concave. Horse Shoe Pedals (on and off) for Couplers as well as Draw Stops. E. J. R. B.

RECITAL NEWS.

GUILDHALL, CAMBRIDGE.—Programme of organ recital, by the borough organist, Mr. F. Dewberry, Mus. B., L.R.A.M., F.C.O., on April 2nd:—

Organ concerto in D..... Handel.

(a) Allegro. (b) Andante con moto. (c) Fuga.

Andante in F Wély.

Part song, "The Children's Hour" Gaul.

Song, "Orpheus with his lute" Sullivan.

Miss Eveleen Carlton.

Pastorale in G..... Merkel.

Grand Offertoire in C minor Batiste.

Part song, "Early Spring" Mendelssohn.

Song (Valse), "Il Bacio" Ardit.

Miss Eveleen Carlton.

Fantasia on a theme by Weber Turpin.

Royal Wedding March Sullivan.

Part song, "Oh, hush, thee, my baby" Sullivan.

Song, "Berries or kisses" Hatton.

Miss Eveleen Carlton.

Operatic selection, "Martha" Flotow.

Pianoforte, Mr. Wm. C. Dewberry, Mus. B., A.R.A.M.

WINDERMERE PARISH CHURCH.—The first of a series of organ recitals, to be given during the spring and summer months, was held in this church, on the 4th of April, when a large congregation assembled to hear the following programme, rendered by the organist of the church, Mr. Frank Barton, A.C.O.:—Sonata, No. 6 (Mendelssohn); Andante in G (Smart); Pilgrim's March (Mendelssohn); Offertoire in D major (Batiste); Larghetto (Rea); Fugue on the name of Bach (Schumann).

A Service of Praise took place in Truro Cathedral on Wednesday evening, April 11th, at 8 p.m., including Dr. Stainer's cantata "The Daughter of Jairus." The Cathedral choir was strengthened for the occasion by voices from other choirs. The soloists were Master F. Thomas (soprano), Mr. A. Thomas (tenor), and the Rev. A. V. Thomson (bass); organist, Mr. G. R. Sinclair.

BIRMINGHAM.—At Holy Trinity Church, Birchfields, an organ recital was given by Mr. A. T. Robinson, A.C.O., on April 5th. Vocal solos by Master Griffiths:—

Allegretto in B minor	Guilmant.
Organ Concerto in B flat, No. 2	Handel.
Recitative, "He was cut off"	Handel.
Aria, "But thou didst not leave"	Handel.
Master Griffiths.	
March, "Funebre et chant Seraphique"	Guilmant.
Grand Fugue in G minor	Bach.
"I know that my Redeemer liveth"	Handel.
Master Griffiths.	

Allegretto in B flat	Lemmens.
Overture in E minor and major	Morandi.

The recital was greatly enjoyed by the large assembly present.

GLASGOW.—The following is the programme of the organ recital given by Mr. D. R. Moir, in Trinity Church, on April 5th:—

Introduction and Tempo di Minuetto	Arthur Boyse.
Carillons de Dunkerque	Carter-Turpin.
Cuckoo and Nightingale Concerto	Handel.
Romanza	Haydn.
Scherzo	Lemaigre.
Aus flugeln des Gesanges	Mendelssohn.
Marche Cortège	Gounod.

ROYAL NAVAL SCHOOL.—Dr. Bradford's Eighth Terminal Organ

Recital "took place on April 4th. The programme ran thus:—

Festival March	Dunster.
Recitative, "In Splendour Bright" "Creation,"	Haydn.

Mr. J. Cowen.

Chorus, "The Heavens are telling," "Creation,"	Haydn.
Melodie Religieuse, violin, piano, and organ	Tours.

Air, "Honour and Arms," Samson	Handel.
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Mr. William Nell.

Fugue "St. Ann's"	Bach.
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Instrumental Introduction, "Judith," Scene:

"Sunset in the Valley of Bethulia."

Arranged for organ, pianoforte, and violin,

with choral, "Lead us Heavenly Father,"

By request.

a. Andante in A	Smart.
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b. "Bell Rondo"	Morandi.
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Andante and Variations from Sonata (piano and violin), Op. 12, No. 1

Duet, "The Lord is a man of war." "Israel in Egypt"

Handel.	
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Mr. E. P. Gaskin, and Mr. William Nell.

Chorus, "Praise the Lord." Harvest Cantata,	Bradford.
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"Ave Maria," violin, piano, and organ	Schubert.
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Sacred Song, "Calvary"	Rodney.
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Mr. E. P. Gaskin.

Chorus, "Hallelujah." "Messiah"	Handel.
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Violins, Mr. A. N. Pawle (solo), and Mr. James Terry. Pianoforte

Miss Pawle. Organ, Dr. Bradford (solo), and Master Percy J.

Bradford. Vocalists Mr. E. P. Gaskin, Mr. William Nell, and Mr. J.

Cowen. Dr. Bradford's choir.

ST. PAUL'S INSTITUTE.—On Thursday evening, April 5th, Mr.

A. B. Plant, Mus. Bac., Oxon., F.C.O., gave a recital. The programme is annexed:—

Dead March in "Saul"	Handel.
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(In Memoriam—J. H. Fish.)

Offertoire in D	Batiste.
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March Funebre et Chant Seraphique	Guilmant.
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Descriptive Fantasia, "The Storm"	Lemmens.
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March of Priests	Mendelssohn.
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The vocalists were Miss Turner and Mr. T. H. Gorton.

Mr. Bottesini's oratorio, "The Garden of Olivet," was performed

the other Sunday evening in the Dome, by the Brighton Sacred Har-

monic Society under the direction of Mr. Taylor.

ST. BARNABAS' (Kentish Town, N.)—A recital was given on April

7th:—

Grand Concertante in C Major	Handel.
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Allegro—Allegretto—Largo—Finale (Fugue).

Sonata in D Major (No. 10)	Mozart.
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(From the set of fifteen, composed for organ, two violins, and bass.)

Vocal solo, aria, "Consume them all" (St. Paul)	Mendelssohn.
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Rondeau "Sœur Monique"	F. Couperin.
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(1668-1733).

Pastoral introduction, "Joan d'Arc"	C. Gounod.
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(Return of the flocks, stillness of the evening in the Valley of

Domremy).

Grand Fantasia and Fugue in A Minor	J. S. Bach.
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Sonata in C Major (No. 13)	Mozart.
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(For organ, two violins, and bass).

Tempo di Minuetto in F Major (M.S.)	H. W. Weston.
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Adagio and Rondo	C. M. Weber.
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Originally composed for the harmonichord, with orchestral accompani-

(25)

ments, and arranged for the organ, and played for the first time by H. W. Weston.

Vocal solo, "There is a green hill far away" ...	Gounod.
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Sonata in C Major (No. 15)	Mozart.
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(For organ, 2 violins, and bass.)

Grand Solemn March in E Flat	H. Smart.
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At the organ, Mr. H. W. Weston, F.C.O. organist and choirmaster of

Balham Parish Church, S.W.; vocalist, Mr. Malcolm Harding;

violins, Messrs. A. Newton and W. Cuddeford; violoncello, Mr. J.

Harrison.

Notes.

Mr. Bruce H. Steane, A.C.O., has been appointed organist to St. Bartholomew's Convalescent Home, Swanley.

In an article on "Niagara Falls," an evening paper observes, anent the mighty roar of its waters:—"One can never forget the effect of listening to this mighty voice for the first time, nor is it an unpleasant sound which assails the ear. The roar is positively musical, they say, and a few years ago a distinguished American organist spent a long time in studying it, and trying to learn the measure and compass of its tones. He finally came to the conclusion that the deepest tone made by the falling cataract was that which would be produced by an organ pipe about 160ft. in length, and of proportionate dimensions as organ pipes are made. Now, 160ft., which is about the height of the falls (this varies from 160ft. to nearly 180ft.), is much longer than any organ pipe is made, and the sound emitted by such a pipe would not be sensible to us as a musical sound. Therefore our ears could not apprehend the music of the deepest tones; and as our ears are at fault, we give this deep-toned music such discordant epithets as noise and roar." This story, according to one account, seems incorrectly stated. The organist in question suggested a sound not nearly three octaves below 32ft. C, but about F sharp below that note. The present writer tried to define the vast harmonic hum of the great waterfalls, and came to the conclusion that the task was all but hopeless, although a steady kind of tone seems to be maintained; and certainly the imagination might readily seize upon such a note as the authority in question named, but whether the indefinite sound could be described as of a foundation or upper partial tone character, it would be impossible to say. It seems only fair to mention the fact that the difficulties named by my esteemed correspondent have been conquered by recent inventions of other well-known organ-builders. I am unable, however, to say by what means, or how far these inventions differ from the clever contrivances of Mr. Luggate.

Dr. Stainer has, with characteristic modesty, quietly retired from the organistship of St. Paul's Cathedral, but he was not allowed to leave without sundry testimonials from those connected with the cathedral, expressing the high esteem in which he was held by all. Dr. Stainer attended the levée on April 30th. His closing service at St. Paul's was morning prayer on May 4th, according to arrangement. He will have every good wish in his retirement, and every good wish will also attend his esteemed successor, Dr. Martin, and his assistant organist, Mr. W. Hodge.

Printers now and again make strange mistakes. Some amusing misprints of dates occur in a recent recital programme. Smart's birth and death dates are given as 1776-1867, instead of 1813-1876; Bach's birth 1615 instead of 1685; but the most curious erratum concerns Haydn, who, according to the printer, began life in 1732 and terminated his career in 1109.

There is said to be an old organ in the Garrison Chapel, Salzburgh, which may, from the description given, be a specimen of the positive or ancient chancel organ.

The distinguished American organist, Mr. H. Clarence Eddy, announces that in future he will be known only as Clarence Eddy, "the initial 'H' having been discarded in accordance with the laws of the State of Illinois."

COLLEGE OF ORGANISTS' CALENDAR.

On Tuesday, the library will be opened from 7 to 10. May 22nd, at 8, at the Bloomsbury Hall, Hart Street, Mr. E. H. Turpin will offer some remarks on "Elementary Orchestration." Members, students, and friends are invited to bring with them copies of Beethoven's Pianoforte Sonatas, passages from which will be quoted as furnishing suggestions for typical and varied instrumentation. June 26th, Lecture by Dr. C. W. Pearce; July 17th, 18th, 19th, F.C.O. Examination; July 20th, Diploma Distribution; July 24th, 25th, 26th, A.C.O. Examination; July 27th, Diploma Distribution. Other arrangements and particulars will be duly announced.

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The Musical World.

LONDON: SATURDAY, MAY 12, 1888.

"Musical World" Portraits.

MR. ZAVERTAL.

Ladislav Zavertal was born at Milan on September 29th, 1849. His mother was an Italian lady and distinguished musician; his father of Austrian nationality.

Zavertal's mother began early to cultivate the musical talent of her son, who, in his 15th year, published his first artistic attempt at Milan, and in his 19th year produced an opera, "Tita," composed with the assistance of his father. Although this opera had a marked success, it could not hold its place in the répertoires on account of the libretto, which was weak, and written in dialect. We hear that the composer has procured a new libretto, and hopes to place his work of former years before the public revised by his later experiences and studies.

When 20 years of age, Zavertal was conductor of the orchestra of a theatre at Milan. In this position he gained the goodwill of the general public as well as of the critics, among whom must be specially mentioned the late Signor Filippi, who many times in his writings spoke most highly, not only of Zavertal's abilities as conductor, but also of his compositions.

Two years later, Zavertal left Milan and went to Glasgow, where the conductorship of two musical societies had been offered him. Here he remained during 10 years.

While in Glasgow, the first performance of his opera, "A night in Florence" took place at Prague, and gained the favour of the critics and public through its interesting action and charming music. Fired by the success of this work and the approval of the public, he wrote a second opera for the National Theatre at Prague, called "Mirra."

At the special request of Dr. Hans von Bülow, Zavertal conducted the orchestra on several occasions when that artist played at Glasgow, Dundee, and Edinburgh, and gave great satisfaction to the great "Master Conductor."

In 1881 the post of conductor of the Royal Artillery band became vacant. Among 80 candidates Zavertal, on the strength of a musical examination, obtained the post. Under his care, the string and military band has attained a high state of perfection, well known among London audiences; and the concerts given during the winter months in the Garrison Theatre, Woolwich, are invariably crowded by large and fashionable audiences from London. Princess Frederica of Hanover, twice honoured them with her presence, as did also Count Münster and other distinguished people.

Among Zavertal's other compositions there are operettas in one act; a quartet for piano, violin, viola and cello; an album of pianoforte pieces, which was graciously accepted by Queen Margherita of Italy.

The King of Italy has bestowed on him, the "Order of the Crown of Italy." He was further honoured by receiving the "Order of the Redeemer" from the King of Greece. The ancient Society of St. Cecilia of Rome has also elected him one of its members—a distinction not easily obtained.

Zavertal has written two symphonies; the first in C minor (dedicated to his father) was highly spoken of by the Dresden Press; and Dr. Richter, to whom it was played, promised to introduce it at Vienna.

The second, in D minor, was performed at Woolwich on April 4th, and quite recently at Princes' Hall, being on both occasions well received by the public and favourably noticed by the Press.

PRESS NOTICES.

There can be no doubt that if musical artists—especially those among them who are ever so ready to criticise the critics—were now and then allowed to contribute notices of their own performances, one result of this expedient would be to add considerable liveliness to the pages of a professional journal. We were induced to try this experiment for once last week, when we gave insertion to a curiously *naïve* communication, received from a lady signing herself “M. Carlisle”—the more readily since her letter was headed with the peremptory words, “this is for publication.” That a singer against whose artistic abilities we know nothing, and have said nothing, should feel indignant because in the account of a local concert devoted almost exclusively to instrumental chamber music, the introduction of a few songs was dismissed in equally few words, will be regarded by most people as a matter of comparatively small importance. It is only when we are confronted with notions entertained in at least one quarter, as to the duties and functions of musical critics at concerts, that the incident, not unprecedented in itself, arouses sundry reflections of a more or less perturbing, one might almost say harrowing, nature. The conscientious editorial mind, indeed, literally recoils at the thought here suggested, of past obligations unfulfilled, of flagrant injustice to individuals so often unwittingly committed, and, what is perhaps worse than all, of the crushing burden of future work which a suddenly awakened sense of duty now imposes upon it.

For what is the real meaning of the new departure to which we are required by implication to consider ourselves committed? In the first place we shall have to more than double or treble the bulk of our journal, in order to give exhaustive accounts, not only of every provincial concert in the United Kingdom, but also of what occurred at supper afterwards, merely that future historians, when tracing the progress of musical art in the nineteenth century, may be enabled to duly dwell upon details such as those which, owing to the culpable negligence of our representative on the particular occasion under consideration, were for the first time revealed to us in all their momentous significance by our correspondent herself. This aggrieved artist, after letting the world into a delicate secret connected with her engagement, by informing us that she had consented to give her services “merely for expenses,” and by whose request she did so, goes on to describe the enthusiastic recall and encore elicited by “one of my songs,” her adjournment to the rectory for the night, and finally the evening meal, sweetened by the compliments of the rector upon her success with an Essex audience, whom few vocalists are capable of stirring. Mr. Armfield, sen., we are further informed, in addition to his musical acquirements is well behind the scenes in literary affairs, and thus fully conversant with the meannesses and subterfuges of local reporters. “He dilated largely on the utter worthlessness of press notices, as all that the press wanted was ‘copy.’” And here we come to a more serious matter. Already we begin to sniff mischief in the air, and vague suspicions oppress the mind of some dark, unhallowed conspiracy to nip in the bud a growing reputation, and to hide from the knowledge of the world a genius of which it might otherwise have an opportunity of being proud. Emboldened, no doubt, by the assurances of Mr. Armfield, senior, who knows all about the press, the writer does not hesitate to launch an accusation at our heads. “I observe in your paper that you have evidently been supplied with ‘copy’ from a source which is unfaithful and unfriendly to myself.”

Passing by the fact that absence of criticism, favourable or unfavourable, such as forms the basis of the present complaint, seems to be a rather strange way of appeasing that hunger for “copy” attributed to the press generally, and presumably to ourselves in particular, we will venture to say that a day’s experience in the editorial departments of this and many

another paper, would cause the writer to materially modify her views, not only on this point, but on many others. Among other things she would discover that while the very good or the very bad in art are comparatively easy to deal with, the vast amount of mediocrity always with us, clamouring noisily for notice, constitutes an ever standing difficulty for critics, reporters, editors, and all connected with the production of a professional journal. Some idea of the extent of this difficulty may be formed from the example now afforded of a direct charge of personal malice brought by a dissatisfied artist, whose high reputation we had not sufficiently taken into account. To detect and draw attention to hitherto unrecognised merit no doubt ranks among the pleasantest and proudest privileges of a musical critic, and if, in the present case, our representative has lost an opportunity, retribution is almost sure to dog his footsteps in the future, when the name he has so cursorily mentioned shall have been made famous by other means throughout the length and breadth of the land. As far as this journal, however, is concerned, we may confidently assert that its representatives fulfil the sometimes difficult duties entrusted to them without fear or favour, and certainly without personal hostility. It cannot be too strongly urged upon the attention of those concerned that the duties in question consist, to a great extent, in selecting from an overwhelming mass of weekly material, such part of it as is likely to prove of general interest; and that the critic, when fulfilling his functions, is bound to consider the public, and not individuals. Meanwhile, judging from the specimen now before us, we have decided to return to the good old plan of writing our own notices, instead of expecting from artists that rarest of all virtues, self-knowledge and self-criticism.

Concerts.

PHILHARMONIC SOCIETY.

The fourth concert of the Philharmonic Society redeemed another important promise by bringing forward, in the various capacities of composer, pianist, conductor, and accompanist, Edvard Grieg, “the Chopin of the North,” yet even more national than Chopin himself, the northern element being impressed on every bar of his music. In the performance of his magnificent and enormously difficult Pianoforte Concerto in A minor (first introduced with considerable *éclat* by Mr. Dannreuther), Edvard Grieg proved himself a pianist of the first rank, whose performance is alike distinguished by exquisite delicacy and grace and irresistible *élan*, combined with remarkable crispness of touch, producing altogether that electric effect which is the gift of the chosen few. That the composer equally excelled in the accompaniment of three of his imaginative songs delivered by Miss Carlotta Elliot goes without saying; and he likewise shone as conductor of his two lovely “Elegiac Melodies,” brought out with striking success at the London Symphony Concerts, and executed with splendid effect by the stringed orchestra, the second number being encored on the present occasion. Indeed, the reception awarded to Edvard Grieg was marked throughout by quite extraordinary enthusiasm—the just deserts of one of the most gifted and “individual” composers of the day. With reference to the Pianoforte Concerto, the instincts of little less than actual genius alone can produce such a score at a first attempt at orchestral writing—a worthy parallel in this respect to Robert Schumann’s first Symphony in B flat.

Another genuine treat was afforded by the first performance in England of Georges Bizet’s “Petite Suite: Jeux d’Enfants,” written originally for the pianoforte alone, and scored by the composer in 1873 for the Paris “Colonne” concerts. That these orchestral “bagatelles,” replete with melody, grace, piquancy, and charm, like all the music from the same pen, will, after the great success achieved, be heard again is certain, the wonder being that they have not been heard before. Altogether,

this concert, which also included an excellent rendering of Mozart's delightful Symphony in C, No. 6, and Mendelssohn's brilliant "Ruy Blas" overture, under Mr. Frederic H. Cowen's direction, and an air from Massenet's "Hérodiade," adequately interpreted by the above-mentioned vocalist, justly deserves a red letter mark in the annals of this ancient Society.

THE QUEEN AT THE ALBERT HALL.

By command of the Queen, a performance of Sir Arthur Sullivan's "Golden Legend" conducted by the composer, took place at the Albert Hall on Tuesday afternoon. The same distinction, it will be remembered, was conferred last year upon Gounod's "Mors et Vita"—a work as essentially French in character as the "Golden Legend" is representative of our modern English school. It may indeed be said that no work of that school could have been more fitly honoured by the Royal presence. For, the question of abstract merit being left apart, there is no doubt that among contemporary composers there is none so essentially national, so thoroughly imbued with the grace and melodious charm of the earlier English masters as Sir Arthur Sullivan; and it is equally certain that those qualities are nowhere shown to a greater advantage than in the "Golden Legend"—its composer's masterpiece in the cantata form. The Queen arrived at 4 o'clock and was warmly cheered on entering the hall, band and chorus simultaneously performing the National Anthem. Her Majesty graciously bowed in acknowledgment of the applause of the audience, and seemed deeply moved by the cordial reception given to her. The sight was indeed a very impressive one. Whatever may be said against the acoustical qualities of the Albert Hall, it cannot be denied that its imposing dimensions and its fine architecture are eminently adapted to an occasion of this kind. Only a great nation could supply such a hall and fill it with such an audience. This thought gave its special significance to the scene. Of the musical performance it will be possible to speak in brief terms, for the reason, among others, that in all essential points it was not open to adverse criticism. The Albert Hall chorus is quite familiar with this not very difficult music, and such pieces as the beautiful opening, where bells and human voices go in unison, and the pilgrims' chorus in Scene 3, were given with sonorous power. But even more laudable, because infinitely more rare, were the *pianos* and *decrescendos*, which the singers, obeying the conductor's slightest hint, achieved with a delicacy seldom or never witnessed outside the Albert Hall. Of the soloists, Madame Albani, who was in splendid voice, Madame Patey, and Mr. Henschel—a humorous and full-voiced Lucifer—were familiar to the parts they represented. It would be ungracious to Mr. Banks, the new tenor, to compare him with his great prototype in the character of Prince Henry—Mr. Lloyd, who is absent in America, much to the detriment of the musical season. Mr. Banks has an agreeable voice, and sings with intelligence; at the same time he was scarcely equal to his task in the fine melodious phrase, "It is the sea," and still less in the final duet with Madame Albani, in which that artist, according to her wont, used every advantage which the strength and tonal beauty of her organ give her over weaker brethren.

SEÑOR SARASATE'S CONCERT.

The first of four concerts announced by Señor Sarasate took place on Saturday afternoon, and was attended by a very large audience, the Spanish violinist being among the very few *virtuosi* capable of filling St. James's Hall, or, to put the matter in a purely practical way, of making money in London, which to most foreign artists serves only as a starting-point for provincial success. That this popularity is undeserved even the staunchest admirer of Joachim and the classical style represented by him would scarcely venture to assert, for, although the manner in which Sarasate plays German music, and, for example, played Beethoven's Concerto on Saturday, is the reverse of German, there is not in it anything essentially uncongenial to the spirit of these great works. Only that spirit is reflected in a Southern mind, from which it receives additional sparkle and brilliancy and fire without losing any of its sterling qualities. The best proof of this is the immense popularity which Señor Sarasate enjoys in Germany, where, if anywhere,

classical tradition should be a living thing. Again on Saturday the artist's reading of Beethoven's masterpiece, so familiar to every amateur, was duly appreciated by the audience, the beauty of tone with which the slow movement was "sung"—for that is the only adequate expression—standing forth as a perfect thing, while, on the other hand, Señor Sarasate took the final allegro at a break-neck speed, as is his wont. In this we think he is mistaken; not that he fails to play every note with marvellous accuracy, but the rhythmical emphasis of the phrases can scarcely be realised when those phrases are hurried past the mind in this manner. Not forgetting the modern over the classical, the artist added to Beethoven's Concerto Raff's Suite for violin and orchestra, in which again the slow movement entitled "Aria" was a triumph of tone and phrasing, while the finale was given with a lightness and grace of perpetual motion which gave its true meaning to the indication *moto perpetuo* applied to this movement by the composer. With a commonplace, though fairly effective, ballade by Moszkowski we would willingly have dispensed, but in his last contribution, Saint-Saëns's "Rondo capriccioso," the artist showed himself in yet another light, rendering the subtle and piquant effects of the piece as one to the French manner born. Under Mr. Cusins's able conductorship the orchestral accompaniments, as well as Mendelssohn's Italian symphony and Weber's "Oberon" overture, were admirably played.

MDLLE. JULIETTE FOLVILLE'S MATINEE.

A very remarkable performance was given by Mdlle. Juliette Folville, pianist, violinist, composer (from Belgium), at Princes' Hall. The *séance* opened with a pianoforte recital, comprising a varied selection of nine pieces, classical and modern, played without a break, with finished technique, striking fulness of tone, and admirable refinement of expression. Something like a sensation was created when this young lady—only just 17—displayed the same qualities of high excellence in some half-a-dozen soli for the violin (played, like the pianoforte pieces, from memory), including a most attractive rendering of Mendelssohn's Concerto, and concluding with a veritable bravura piece, by O. Musin, executed with faultless precision. Indeed it would be difficult to decide in which of the above-named capacities the youthful musician shone most, not the least graceful feature being her own skilfully and elegantly written compositions for pianoforte and violin respectively. That Mdlle. Folville is an artist *jusqu'au bout des ongles*, is beyond doubt. We hope to hear more of her during the present season. Special recognition is due to Herr Wilhelm Ganz's masterly execution of the difficult pianoforte part in Mendelssohn's concerto and of the rest of the accompaniment.

THE RICHTER CONCERTS.

The first Richter concert of the season, given at St. James's Hall on Monday, besides being successful in itself, augured well for the continued success of these excellent performances, which have become one of the most important features of musical life in London. It is scarcely necessary to state that the hall was crowded and that the great conductor was welcomed by a perfect storm of applause. These things are almost a foregone conclusion at the Richter concerts. Neither is it necessary to dwell upon the excellence of the orchestra, which, under Herr Richter's leadership, rendered Beethoven's C minor symphony and Liszt's Hungarian Rhapsody No. 4 in a manner not likely to be forgotten. What is more specially worthy of mention is the fact that the interest of novelty had been imparted to the programme from a source which, to the casual observer, might seem exhausted. The difficulty of finding appropriate new works in an age when so little music above the level of clever mediocrity is written is even greater at the Richter concerts than elsewhere. For, as the programmes of these concerts are in the main devoted to Beethoven and Wagner, other music included in them must of necessity run the risk of appearing smaller than it is by the side of these giants. Herr Richter, therefore, with all his desire of fostering rising talent, and more especially English talent, is naturally very careful in the selection of his novelties. In the present instance he has fallen back upon one of Wagner's music-dramas which has so far yielded comparatively little for concert use, the "Götterdämmerung." The scene selected is known as "Hagen's

Wacht," which, in a musical sense, is a monologue, or what the earlier writers would have called a *scena*, and for that reason is well adapted for separate performance. Apart from this, it is singularly vocal and full of beautiful melody, although assigned to the villain of the piece. Declaimed by Mr. Henschel with that true emphasis and rare intelligence of diction so indispensable in Wagner's music, the fragment made a profound impression on the audience, and will, no doubt, be heard again. Mr. Henschel also sang the lovely and by this time familiar "Das schöne Fest," from "Die Meistersinger," and the orchestra played, in addition to the pieces already named, Berlioz's overture, "Le Carnaval Romain," and Wagner's "Kaisermarsch," the latter of which received a certain pathetic interest from the fact of this being the first performance at these concerts since the death of the Emperor, in whose honour it was written.

MME. DE LLANA'S RECITAL.

On Wednesday afternoon an appreciative, if somewhat small, audience assembled in the Princes' Hall for Mme. de Llana's pianoforte recital. This talented pianist was assisted by Mr. Ben Davies, the well-known tenor from the "Dorothy," company, and M. Bernhardt, a violinist of some power. The programme was made up of selections from Beethoven, Mendelssohn, Grieg, Dvorak, Chopin, and Liszt. Grieg's interesting sonata in C minor, for pianoforte and violin, op. 45, was well rendered by Madame de Llana and M. Bernhardt, though the pianoforte part somewhat overpowered the violin, which was thin in tone. Mme. de Llana phrases intelligently and correctly. Mr. Ben Davies's songs were given in excellent style.

AGNES MEYER'S ANNUAL CONCERT.

Frl. Agnes Meyer gave her Second Annual Concert at the Steinway Hall, on Tuesday last, when she was assisted by Miss Clara Cornwall, Mr. W. Shakespeare, and Mr. John Cornwall, vocalists, and Mdle. Marie Ernst, Frl. Anna Biesner, and Messrs. Schuberth and Woledge, instrumentalists. An attractive and, on the whole, a well rendered programme was pleasantly varied by a couple of recitations by Miss Olga Schuberth.

Next Week's Music.

THIS DAY (SATURDAY).

Afternoon Concert	Royal Albert Hall.	3-30
Senor Sarasate's Concert	St. James's Hall.	3
Royal Amateurs' Smoking Concert	Princes' Hall.	9
Italian Concert	Italian Exhibition.	3
Opening Concert	Alexandra Palace.	4

MONDAY, MAY 14.

Mr. Aguilar's Recital	St. James's Hall.	3-30
Opening Concert	Anglo-Danish Exhibition.	3-30
Miss Margaret Hoare	Steinway Hall.	8

TUESDAY, 15.

Oscar Beringer's Recital	St. James's Hall.	3-30
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WEDNESDAY, 16.

Mlle. Clotilde Kleeberg's Recital	St. James's Hall.	3
Herr Edvard Grieg	St. James's Hall.	8-30
Mr. Henry R. Bird	Kensington Town Hall.	3
Mr. Isidore de Lara	Steinway Hall.	3-30

THURSDAY, 17.

Otto Hegner	St. James's Hall.	3
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FRIDAY, 18.

Mr. Charles Hallé's Chamber Music Concert	St. James's Hall.	3
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PROVINCIAL.

BIRMINGHAM, April 30.—The Edgbaston Orchestral Amateur Musical Union and the Moseley Choral Society combined their forces and gave a grand concert in aid of the Deaf and Dumb Institution. It was an ambitious attempt on the part of these bodies to attack no less a work than Rossini's "Stabat Mater." However, they came off with flowing colours, and the performance on the whole may favourably compare with those given by professional societies. A young *débutante*, Miss N. F. Gosnell, a pupil of Mr. J. Pearce, one of our foremost teachers of singing, undertook the soprano part, and created a most favourable impression by her clear and fresh voice. The concerted parts were given by Miss Gosnell and Miss Emilie Harris (the latter a mezzo soprano of no mean order) with excellent effect. Mr. E. Kemp, the tenor from Lichfield

Cathedral, sung the "Cujus Animam" with spirit, displaying a light but charming voice. Mr. G. Brewerton (bass), a local amateur, was ill-advised in undertaking the bass part, as his voice lacked the necessary compass. Mr. Brewerton otherwise sings with much art and refinement. The accompaniments were given effectively, and the band is making rapid progress under their conductor, Mr. F. W. Cooke. Miss Fanny Davies gave a Pianoforte Recital at the Masonic Hall on Thursday, choosing the following works by the great masters: Prelude and Fugue in E minor, op. 35 No. 1 (Mendelssohn); Sonata in D major, op. 10 No. 3. (Beethoven); Carnaval (by desire) Schumann; Chaconne (Handel); Rhapsodie in G minor (Brahms); Romance in F flat minor, op. 11 (Clara Schumann); Gnomenreigen (Liszt); Valse in E flat, No. 2 (Chopin). To single out any special number would hardly be fair. Miss Davies interpreted every item with faultless technique and finish. All her effects of light and shade are obtained by legitimate means, and to the very last note of her recital the same masterly correctness and purity was discernible. Miss Davies was most enthusiastically received, and after her magnificent playing of Liszt's Gnomenreigen, she gave Rubinstein's Staccato Study for an encore, at almost electrifying speed.—O.P.

NOTTINGHAM.—The annual meeting of the Nottingham Sacred Harmonic Society was held on April 24th, in the Lecture Hall of the Mechanics' Institute. The chair was taken by Mr. Edwin Mellor, and there was a large attendance amongst those present being—Messrs. W. Allen (treasurer), John Adcock (conductor), F. H. Bedells (secretary), R. Booker, John Wallis, Geo. Pearce, H. W. P. Pine, Arthur Bright, C. L. Rothera, G. Statham, and Wm. Roescher. Mr. Bedells (secretary) read the annual report, which stated that a most attractive series of concerts had been given, but with one exception each resulted in a loss. The performances of the past were: "The Golden Legend" and miscellaneous second part, with Mdme. Albani, Miss D'Alton, Mr. H. Kearton, and Mr. W. Mills; Costa's "Eli," with Mdme. Nordica, Mdme. M'Kenzie, Mr. Piercy, and Mr. Barrington Foote; "The Messiah," with Miss Thudichum, Miss H. Glenn, Mr. Ivor McKay, and Signor Foli; "Creation," parts 1 and 2, and the "Hymn of Praise," with Mdle. Trebelli, Mr. Edward Lloyd, and Mr. Brereton, and "Elijah," with Miss Pauline Cramer, Miss Hilda Wilson, Master Draycott, Mr. Hagyard, and Mr. Santley. At the end of last season there were 262 members on the books, this year only 255, being a decrease of seven. Mr. Wm. Allen read the annual financial statement. The Chairman, in moving the adoption of the report and accounts, said that as a member of the society he thought they had had a very enjoyable season. The report having been carried, Mr. Allen said the society proposed to commence the coming season with the performance, on October 31st, of Gounod's "Redemption," with Mr. Charles Hallé's band, when Mr. Hallé would conduct. The artists had not been settled. On November 29th there would be performed "The Bride of Dun-kerron" and "Loreley," when Madame Nordica, Mr. Lloyd, and Mr. Bridson would sing, and the works had been selected especially to suit Madame Nordica. On December 27th "The Messiah" would be rendered, amongst the artists being Miss Clara Samuel, Miss E. Rees, and Mr. W. Mills. Bennett's "May Queen" would be given on February 14th, together with Beethoven's "Engedi," when Miss Trebelli, Mr. Lloyd, and Mr. Brereton would sing. "Israel in Egypt" was fixed for March 21st, when the artists would be Miss Thudichum, Miss D'Alton, Mr. Piercy, Mr. V. Edwards, and Mr. T. B. Laxton. The following gentlemen were elected members of the committee, &c.: President, Mr. Henry Farmer: conductor, Mr. John Adcock; treasurer, Mr. W. Allen; committee (for two years), Messrs. F. B. Harris, J. Wallis, W. W. Hopewell, A. Oliver, and H. W. Pine. The annual general meeting of the members of the Nottingham Philharmonic Choir was held on the 25th ult., at the Social Guild, Parliament Street. The Mayor presided, and there was a large attendance. The annual report stated that the past season had been the most interesting and arduous since the extension of the choir's operations in 1885. Commencing the financial year with a debt of nearly £60, and a membership of about 170, the committee had now to report a list of 200 members, and the debt reduced to £25. The ability displayed by the chorus had given Mr. John Farmer such great satisfaction, that the committee were authorised to say that he was composing an oratorio, which he wished to bring out in London next season, and that he would invite the members of the Philharmonic Choir to provide the chorus, the performance to take place in St. James's Hall, and the orchestra to be the celebrated Richter Band. Mr. Edward Lloyd and other eminent vocalists had already been engaged. Arrangements were also maturing for a visit to Oxford on Friday, May 25th next, upon the invitation of the Master of Balliol and the Fellows of the College. The members of the choir and the committee would be entertained at luncheon by the Master of Balliol, and subsequently would witness the boat races. In the evening a concert would be given by the choir in Balliol College. The prospects of the choir were encouraging in every respect, but the committee desired an increase of 50 voices, principally altos and tenors, and they would be pleased to receive nominations at once. The financial statement showed a small balance at the bank. There were outstanding liabilities of about £60 at the commencement of the financial year, but these had been reduced

to about £25. The report and balance sheet having been adopted, Mr. W. H. Farmer proposed a hearty vote of thanks to the Mayor for the great services he had rendered to the choir as president in the past, and also named him for re-election in the same position for the ensuing year. Mr. Ward was re-elected conductor.

MANCHESTER, May 8.—At the Free Trade Hall, last night, Otto Hegner made his first appearance in Manchester. The audience though not very large was appreciative, and towards the close of the recital a very high pitch of enthusiasm was reached. The performance was indeed a thoroughly remarkable one, and would have done credit to many who pose as matured pianists. His touch has been developed to a remarkable degree, and though, of course, he is compelled to make a freer use of his arms than is usually permissible, still the effects he gains thereby are legitimate; and his phrasing and manipulation of parts were worthy of all praise. Perhaps his most successful efforts were Bach's Prelude in A flat from the second English Suite, the Rondo Capriccioso of Mendelssohn, Liszt's "Flying Dutchman" transcription, Mendelssohn's Rondo especially being given with a delightful crispness. So far as we could see, the only difficulties which he attempted to avoid were the octave passages, which, of course, are at present beyond his grasp. It was impossible while listening to the little lad not to institute comparisons between him and Hofmann, and, in our opinion, Hegner suffers in no way from the contrast. But the danger to both is the same; and it is a matter for regret that so injurious a forcing process should have been applied to a spirit which is full of high promise for the future.

FOREIGN.

NEW YORK, April 7.—Another American composer, Mr. Caryl Florio, has risen up and had the courage to give a public performance of his works. The Thomas orchestra was engaged, and the programme opened with a Symphony, No. 1 in G, which was a successful enough composition on classical lines. In such-like important works, Mr. Florio is at his best, and another Symphony in F, written in the same year (1887) shows a distinct advance upon the first. His pianoforte concerto is, if anything, too heavy, and his smaller vocal pieces want variety and lightness. His "St. Agnes' Eve" was sung by Miss Earle to an organ accompaniment, and with 'cello obbligato. Signor Campanini announces "Otello" for the 9th, at the Academy of Music. Mr. Thomas's Eleventh Symphony Concert included Schumann's Overture, Scherzo, and Finale, op. 53; Beethoven's Quartet Fugue, op. 133 played by all the strings of the band; and Saint-Saëns's third Symphony in C minor. At Seidl's third Symphony Concert, Symphonies by Beethoven in F and Haydn (Der Bär) were given, also the first movement of Tchaikowsky's Violin Concerto, Grieg's Pianoforte Concerto, and excerpts from Mozart's "Die Entführung." Last Monday saw the production of Verdi's "Otello," at the Academy of Music, under Signor Campanini's direction. It was fairly well put on the stage, and acted in a satisfactory way by the company, Signor Galassi, as Iago, standing out from the rest as being alone fully competent to play the important part he had in hand. This is a worthy end to a splendid musical season, during which no less than 78 great orchestral concerts were given, to say nothing of the brilliant series of German operatic performances, and a host of smaller affairs.

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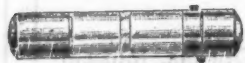
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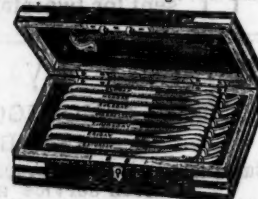


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